DOCUMENT RESUME

ED 471 583 SO 034 358

TITLE	The 2003 Music in Our School's Month and World's Largest Concert Teacher's Guide.
INSTITUTION	Music Educators National Conference, Reston, VA.
PUB DATE	2002-00-00
NOTE	33p.
AVAILABLE FROM	Music Educator's National Conference, 1806 Robert Fulton Drive, Reston, VA 20191. Tel: 800-336-3768 (Toll Free); Web site: http://www.menc.org/guides/wlc/tg03/TeachersGuide.html.
PUB TYPE	Guides - Classroom - Teacher (052)
EDRS PRICE	EDRS Price MF01 Plus Postage. PC Not Available from EDRS
DESCRIPTORS	Elementary Secondary Education; *Global Approach; *Interdisciplinary Approach; Learning Activities; Lesson Plans; *Music Activities; *Music Education; *Student Participation
IDENTIFIERS	*Music in Our Schools Month

ABSTRACT

On March 13, 2003 millions of school children, teachers, and citizens from around the world participate simultaneously in the "World's Largest Concert" (WLC). This concert, a sing-along program, is broadcast on PBS and the Armed Forces Radio and Television Network overseas. Participating in the WLC is a way to celebrate Music in Our Schools Month. It is estimated that more than eight million people joined in last year. As the number of participants grows, so does the impact on the public's awareness of school music programs.The 2003 WLC theme "Connect with Music" focuses on the ways in which music connects people to many aspects of life, and how those connections can be used to reach out to others to increase awareness of the benefits of music. This 19th annual WLC presents music that encourages connecting with others through fun, interdisciplinary activities and lessons in mathematics, science, history, and culture. This teacher's guide consists of four sections: (1) "Introduction and Concert Program"; (2) "Letter from Willie L. Hill, Jr., MENC President"; (3) "Letter from Henry Juszkiewicz, CEO, Gibson Guitar Corp. and Baldwin Piano Co."; (3) "Lesson Plans" (Lesson 1: Land That We Love; Lesson 2: Una Luna Brilla; Lesson 3: Turn the Beat Around; Lesson 4: Mmangwane; Lesson 5: Where Do the Stars Go?; Lesson 6: M. T.'s Sage Advice; Lesson 7: Picnic of the World; Fun Page; and Coloring Page). (BT)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 471 583

MENC *The* National Association *for* Music Education

The 2003 Music in our School's Month and World's Largest Concert Teacher's Guide

SO 034 358

Music Educator's National Conference
1806 Robert Fulton Drive
Reston, VA 20191
Phone: 703-860-4000
Toll-free: 800-336-3768

http://www.menc.org/guides/wlc/tg03/TeachersGuide.html

2002

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE, AND IN ELECTRONIC MEDIA FOR ERIC COLLECTION SUBSCRIBERS ONLY, HAS BEEN GRANTED BY

M. A. Cameron

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

2A

BEST COPY AVAILABLE

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

The 2003 Music in Our School's Month and World's Largest Concert Teacher's Guide

Table of Contents

Introduction and Concert Program 1

Letter from Willie L. Hill, Jr., MENC President 3

Letter from Henry Juszkiewicz, CEO, Gibson Guitar Corp and Baldwin Piano Co. 4

Lesson Plans

- Lesson 1: "Land That We Love" 5
- Lesson 2: "Una Luna Brilla" 8
- Lesson 3: "Turn the Beat Around" 11
- Lesson 4: "Mmangwane" 14
- Lesson 5: "Where Do the Stars Go?" 18
- Lesson 6: "M.T.'s Sage Advice" 21
- Lesson 7: "The Picnic of the World" 24

Fun Page 27

Coloring Page 28

MENC

The National Association *for* Music Education

The World's Largest Concert

A Centerpiece for MIOSM®

On Thursday, March 13, 2003, from 1:00 to 1:30 p.m. Eastern Standard Time (subject to change—check local listings), millions of school children, teachers, and citizens from around the world will participate simultaneously in the World's Largest Concert (WLC). This concert, a sing-along program, will be broadcast on PBS and the Armed Forces Radio and Television Network overseas.

Participating in the WLC is a great way to celebrate Music In Our Schools Month®. We estimate that more than eight million people joined in last year. As the number of participants grows, so does the impact on the public's awareness of school music programs.

The 2003 WLC theme "Connect With Music!" focuses on the ways in which music connects us to so many aspects of life, and how we can use those connections to reach out to those around us to increase awareness of the benefits of music. MENC President Willie L. Hill, Jr. says "Through this 'connecting'

Concert Program

Land That We Love
"America the Beautiful"
Words by Katharine Lee Bates
Music by Samuel Ward
Original Words, Melody, and Arrangement by Jill Gallina
Copyright © 1997 Shawnee Press, Inc.
International Copyright Secured
All Rights Reserved

Una luna brilla
Words and Music by Aline Shader
Copyright © 1998 Aline Shader
All Rights Reserved

Turn the Beat Around
Words and Music by Peter Jackson, Jr. and Gerald Jackson
Copyright © 1975 Unichappell Music, Inc.
All Rights Reserved

Mmangwane
South African Folk Song
Unpublished

Where Do the Stars Go?
Words by Amanda Walter
Music by Sherri Porterfield
Copyright © 1998 Heritage Music Press
All Rights Reserved

M.T.'s Sage Advice
Words and Music by Linda Spevacek
Copyright © 1997 Heritage Music Press
All Rights Reserved

BEST COPY AVAILABLE

thread, we can continue and even step-up making connections with our students, colleagues at all levels, school administrators, school board members, PTAs, community leaders, and businesses."

The nineteenth annual World's Largest Concert…

…will emanate from the Lisner Auditorium at George Washington University, in the nation's capital, Washington, DC.

…will feature the accomplished Children's Chorus of Washington, accompanied by the talented American Youth Philharmonic.

… will present music that encourages "connecting" with others through fun, interdisciplinary activities and lessons in math, science, history and culture, and more.

The Picnic of the World
Words by John Forster
Music by Jacques Offenbach
Copyright © 1990 Limousine Music Co.
All Rights Reserved

Vocal parts and accompaniments for the 2003 WLC program can be found at
http://www.menc.org/guides/wlc/tg03/insidelesson.html
or order from your local music store.

BEST COPY AVAILABLE

MENC

The National Association for Music Education

MENC The National Association for MUSIC EDUCATION

1806 Robert Fulton Drive • Reston, VA 20191

Connect Music

Dear Music Teacher,

As music educators, we know how important it is to connect with those around us. We connect with parents, administrators, colleagues, audiences, and most of all, our students, on a constant basis. This year's Music In Our Schools Month® theme, "Connect With Music!", embodies this sense of connection.

The idea of "connecting" can be taken to many different levels, and the possibilities are open for each of us to take the lead in continuing MENC's efforts to bring music to every child's education. Although our advocacy work is year-round, MIOSM® is an excellent opportunity to contact businesses, community leaders, the school board and PTA to encourage their involvement and ask them to spread the word, to reach out to the community by inviting them to the events you've planned, and to give your colleagues and school administrators suggestions for ways they can actively participate.

The World's Largest Concert, a time when millions are joined together through music, is a powerful tool for making strides in advocating music education. The 2003 WLC incorporates the theme "Connect With Music!" by looking at the ways in which music "connects" with other areas of study, providing the perfect opportunity to work with colleagues through interdisciplinary activities, while reinforcing that music in and of itself is an important part of a well-developed curriculum.

My wish is for "Connect With Music", the theme for 2003 and 2004, to encourage us all to keep in mind the importance of connecting with the people and information that can help us make music an essential part of every child's education.

Best Wishes,

Willie L. Hill, Jr.
MENC President

BEST COPY AVAILABLE

Dear Music Educators:

We at Gibson/Baldwin are honored to be associated with the dedicated educators of MENC and excited about the opportunity to participate in the World's Largest Concert.

We know first-hand the value that educators bring to music—not just to the music business but to our musical culture. Although guitars, banjos and mandolins are not usually thought of as being a part of a formal music education system, musicians who play those instruments learn the same way keyboard players learn—through inspiration and practice, and with the guidance of teachers and mentors. Gibson has had close ties with educators ever since we enlisted a group of "teacher-agents" in 1902—five years before MENC was formed—to become our very first sales force. Through the twentieth century Gibson's support of fretted-instrument teachers included publishing method books and sheet music, offering installment plans for instrument purchases and taking active roles in professional organizations. In the twenty-first century, we've partnered with internet companies and schools to help musicians at all levels become better musicians.

When Baldwin came into Gibson Musical Instruments family in November 2001, we took advantage of the first opportunity to join forces with MENC. Participating in the World's Largest Concert will be a fun and memorable experience, and we are looking forward to a long and enjoyable relationship with music educators. We hope you will consider yourselves part of the Gibson/Baldwin family as we strive to enhance our lives with music.

Henry Juszkiewicz
Chairman and CEO
Gibson Guitar Corp. and Baldwin Piano Co.

Lesson Plans & Music

Lesson 1: "Land That We Love"

National Standards:

1-Singing, alone and with others, a varied repertoire of music; **5**-Reading and notating music;
6-Listening to, analyzing, and describing music; **7**-Evaluating music and music performances;
8-Understanding relationships between music, the other arts, and disciplines outside the arts;
9-Understanding music in relation to history and culture.

Objectives:

- Students will perform song using correct posture, correct rhythms, and accurate pitches.
- Students will correctly identify and perform repeats and multiple endings.
- Students will discuss the purpose and meaning of patriotic songs.

Materials:

Student copies of "Land That We Love"
2003 WLC® Rehearsal CD and/or piano accompaniment
Text of "America, the Beautiful" on a chart, overhead transparency, etc.

Prior knowledge and experience:

- Students have experience singing "America, the Beautiful".
- Students are familiar with using musical terms such as "repeat signs" in describing music.

Procedures:

1. Lead students in a discussion of "patriotic" songs. Explain that people all over the world sing songs to celebrate the heritage, the people, or the beauty of their own country. These songs are called patriotic songs, or songs of the fatherland. Ask students to name the American patriotic songs they know. If "America, the Beautiful" is not mentioned, be sure to bring it to the students' attention.
2. Ask students to read the text of the patriotic song "America, the Beautiful" aloud from a chart, overhead, or marker board. Discuss the scenes described in phrases one and two ("spacious skies", "amber waves of grain", etc.) and have students

suggest where in America one might see these sights. Older students may wish to discuss the meaning of phrases three and four as well. Explain to students that finding the meaning in a song helps us to sing expressively.

3. Model speaking each phrase with appropriate diction and syllabic stress. Have students echo the spoken phrases. Remind students that just as we speak with expression, we can sing with stressed and unstressed syllables and words. (No robots!) Just as we can speak clearly by articulating consonants, we can use our lips, teeth, and tongue to sing words clearly.
4. Model singing "America, the Beautiful" for students, and have them echo in response. Remind them to think about the scenes and/or meaning of the phrases they discussed earlier while they sing. Why do these scenes help make this a patriotic song?
5. Distribute the music and ask students to find the words they were just singing, guiding them to find Part II. (Assist them by placing a star at the beginning of each line of the melody.) Lead them to find the repeat sign and the first ending. Explain that when the song is repeated, singers skip the first ending and go straight to the second ending. Help students discover that Part II is only sung the second time, so it does not begin until just before the repeat and has only one ending.
6. Have students sing "America, the Beautiful"/Part II while touching each word in Part II. Remind them to sing through to the end without repeating, as Part II will only be sung the second time. Encourage the students who lose their places to keep looking until they "catch up" with the melody.
7. Invite students to sing the second ending of Part II while the teacher sings the countermelody of the second ending of Part I. Assist them in finding the countermelody in the music, and model sing Part I.
8. Clap/pat the rhythm of the second ending of Part I and have students echo back. Have students speak words in rhythm, and then sing pitches on a neutral syllable such as "da or ba". Put the words and music together and have students sing the entire Part I second ending.
9. Ask students to choose either Part I or II and sing the entire second ending. Practice singing the second ending, noting how it differs from the first ending.
10. Ask students to look at the Part I melody they just sang, then touch another section in Part I that begins with the same melody (measure 18). Compare the sections, and note which words are same and different and how the melodic rhythm is altered. Have students comment on why the composer chose to double the note values in the second ending. Using the procedures above, have students learn to sing measures 17 through the first ending of Part I.
11. Have students learn the rest of Part I using the procedures above, breaking the song into sections as needed (measure 13 to end, 5 to end, etc.). When reading the words, ask students to comment on the beautiful scenes of America that are painted in the phrases. How do they relate to Part II and the earlier discussion of patriotic songs? Help students understand the repeat and first and second endings of Part I. When students are comfortable with Part I, sing the corresponding part of "America, the Beautiful" while the students sing the countermelody.

12. Explain that Part I and Part II are "partner-songs", and can be sung alone or together. Divide the students into two groups and perform the song from beginning to end in parts, having Group A and Group B first sing Part I together, and then having Group B sing Part II beginning at the repeat while Group A continues singing Part I.

A performance suggestion might be to have students "hide" small American flags in pockets or in waistbands and wave them during the second ending.

The "Silent Sing" game is a great way to teach clear articulation. Using the patriotic songs discussed earlier, select a student to stand in front of the class and begin to sing one of the songs silently by moving his or her mouth and thinking each phrase of the melody. Ask the students to identify which patriotic song from the list the leader is singing silently. When they recognize the song, ask them to Òsilent singÓ along with the leader. Take turns with new leaders. Have the students apply the same articulation they used while singing silently to their audible singing.

Indicators of success:

- Students demonstrate understanding of repeats and multiple endings by performing them correctly.
- Students sing song using correct posture, correct rhythms, and accurate pitches.

Interdisciplinary extensions:

Geography and Culture: Thirty percent of America's children or their parents are from another country. Ask students whose families are from other countries to share patriotic songs from their own heritage. Have them point out their country on a map or globe, and talk a bit about the culture and history.

American history: Have students learn the background of some of the most well-known American patriotic songs and the National Anthem. Who were the composers, when were they written and why, and what was going on during that time?

Art: Ask students to choose something that is beautiful to them about living in America. Encourage students to paint their own "America, the Beautiful" pictures to display in the school. Older students may want to take photographs of "America, the Beautiful" for a class collage.

Lesson plan for "Land That We Love" provided by Carolyn Minear, Orange County Public Schools, Orlando, FL; President, Florida Music Educators Association.

Lesson Plans & Music

Lesson 2: "Una luna brilla"

National Standards:

1-Singing, alone and with others, a varied repertoire of music; 2-Performing on instruments, alone and with others, a varied repertoire of music; 3-Improvising melodies, variations, and accompaniments;
8-Understanding relationships between music, the other arts, and disciplines outside the arts;
9-Understanding music in relation to history and culture.

Objectives:

- Students will sing a song in Calypso style.
- Students will perform xylophone parts.
- Students will improvise accompaniment for percussion instruments.
- Students will explore the culture of Trinidad and Tobago.

Materials:

Student copies of "Una luna brilla", vocal and xylophone parts
2003 WLC® Rehearsal CD and/or piano accompaniment
Non-pitched/pitched percussion instruments (Calypso, if possible) such as cabasa, agogo bells, maracas
Xylophones
Pronunciation guide (displayed on chart paper, transparency, etc.)

Prior knowledge and experience:

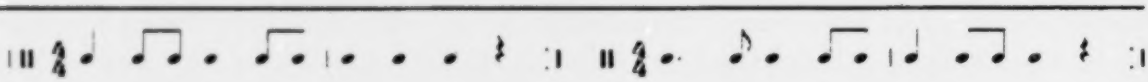
Teacher should be familiar with Spanish pronunciation of the song.
Students have sung simple songs.
Students have learned the correct method of holding and playing non-pitched percussion instruments and xylophones.
Students have familiarity with improvising rhythms.

Procedures:

1. Display a classroom map that includes the Caribbean. Assist students in locating Trinidad and Tobago.
2. Explain to students that Calypso is a popular form of music of Trinidad and Tobago. Use the following historical and cultural description as needed:

People from France, Spain and England settled on the islands and brought their language and culture. The cooking is extremely varied due to the many cultures that have settled there. The Arawak and the Carib Indians who inhabited the islands ate sweet potatoes, cassava, vegetables, coconuts, peppers, guavas, avocado, pears, pineapples, fish, and meat. Calypso music was originally an improvised song of complaint or protest, and was sometimes used to make fun of something. Many times, lyrics are about local people and issues. Regular competitions to choose the best Calypso singer, in which the contestants are given points for the humor and wit of the improvised words, have been held in Trinidad. Calypso music often contains many syncopated rhythms, and includes the use of percussion, keyboards, guitars, saxophones, and trumpets.

3. Direct the students' attention to the pronunciation guide written on chart paper or on transparency, etc. Beginning with part 3, measures 37-44, have them echo speak, and then echo sing, the English and Spanish words of part 3.
4. Have students echo sing part 1 and part 2 on "loo". Students can then echo sing the words.
5. Have students sing Part I as the teacher sings Part 2, and practice by switching parts. When students are comfortable with Parts 1 and 2, add part 3.
6. Present simple rhythmic ostinatos for the song. For groups still learning notation, have them echo simple patterns that repeat. For advanced students, have them read notated rhythms. Without singing, have students play the ostinatos using a combination of rhythm instruments such as cabasa, agogo bells, and maracas.



Sample Ostinatos

7. Provide the xylophone parts. Teach part 1 of the xylophone part by having students begin by playing the downbeats only, using their left hands. Keeping a slow tempo at first, add the remaining notes using the right hand. Be sure to model using correct technique, and remove the unneeded pitches from the xylophones if necessary to assist students in learning their parts.
8. Teach Part 2 of the xylophone part by having students begin by playing the downbeats only, using their right hands. Add the remaining notes.
9. Teach Part 3 of the xylophone part. Students should alternate left and right hands.
10. Combine the vocal parts, instrumental ostinatos, and the xylophone parts. Since most students will find it difficult to play the xylophone and sing simultaneously, choose students to play instruments, and others to sing, and rotate periodically. Begin combining parts by having students play instruments only, and then add one vocal line at a time, increasing the tempo gradually.

BEST COPY AVAILABLE

Indicators of success:

- Students sing the song using correct posture, correct rhythms, and accurate pitches.
- Students improvise ostinatos using pitched/non-pitched instruments.
- Students perform accompaniment on the xylophones using correct technique and rhythmic accuracy.

Interdisciplinary extension:

Literature and Culture: Present one of the many books available about "Anancy" the trickster spider. "Anancy" came to the Caribbean from West Africa, and was originally from Ghana. He traveled to the Caribbean and to North America with the slaves from Africa, bringing his wife, "Brer Tiger", "Alligator", and "Monkey" from Africa. He is a lazy spider with a big appetite, and manages to outwit others to escape the situations in which he often finds himself. Students may act out one of the stories, and may also write their own adventure for "Anancy".

Pronunciation Guide for "Una luna brilla"

Una luna brilla…oo-nah loo-nah bree-yah (flipped 'r')
El mundo canta…el moon-doh kahn-tah
una canción…oo-nah kahn-see-ohn
Hay un sol y un cielo…i oon sol ee oon see-eh-lo
grande…grahn (flipped 'r')-de (like 'a' in day, but without the [i] diphthong)
Una voz…oo-nah vos

Lesson plan for "Una luna brilla" provided by Mimi Youkeles, General Music Teacher, Waples Mill Elementary School, Oakton, VA.

Lesson Plans & Music

Lesson 3: "Turn the Beat Around"

National Standards:

1-Singing, alone and with others, a varied repertoire of music; 2-Performing on instruments, alone and with others, a varied repertoire of music; 6-Listening to, analyzing, and describing music;
8-Understanding relationships between music, the other arts, and disciplines outside the arts.

Objectives:

- Students will perform a song from contemporary American culture.
- Students will create movements and explore choreography to accompany their singing.
- Students will perform song using correct posture, correct rhythms, and accurate pitches.

Materials:

Student copies of "Turn the Beat Around"
2003 WLC" Rehearsal CD and/or piano accompaniment
Drums and tambourines, or other pitched/non-pitched rhythm instruments.

Prior knowledge and experience:

- Students are familiar with the techniques and families of assorted musical instruments.
- Students have experience playing percussion instruments on a steady beat.
- Students have experience with moving to music.
- Students are familiar with "Turn the Beat Around"—Teacher should have spent time teaching the song previously.

Procedures:

1. Have students sing "Turn the Beat Around" with the 2003 WLC Rehearsal CD or piano accompaniment. Ask students to identify the different instruments mentioned in the lyrics of the song (percussion, horns, violins, guitars).

2. Lead students in a discussion of the instruments, how they are played, and what other instruments are in their family (horns: trumpet, trombone, French horn, etc.).
3. Have students create a movement imitating the playing of each instrument that they can perform while singing. Older students may wish to work in four smaller groups, one for each instrument, to create their movement and then perform during their moment in the song. Have students sing the song, adding their movements.
4. Ask students to clap 2 measures of beats in 4 meter, accenting the first beat. Explain to students that they are going to "turn the beat around", and have them clap 2 measures of beats in 4 meter, accenting the fourth beat.
5. Have students repeat the rhythm activity using instruments. Divide them into two groups and provide one with hand drums and the other with tambourines (or other available percussion instruments). Those playing the drum should accent beat 1, and those playing the tambourine accent beat 4.
6. Have students perform the song, playing the drum to accompany the A section of the song, the tambourine to accompany the B section, and both instruments to accompany section C.
7. Ask students to sing the song again without playing instruments, and practice swaying on beats 1 and 3 while clapping on beats 2 and 4.
8. Put It Together: Divide the students into three groups, one playing drums, one playing tambourines, and one performing creative movements to imitate playing instruments as heard in sections B and C of the song. At any time when the students are not playing an instrument or performing movement, they should sway and clap. Have students sing the entire song with instruments and movements.

As an additional activity, ask students to locate information about one of the well-known performers of the song, Gloria Estefan. Bring in a recording of her rendition and play it for students. How is their version different, and how is it similar?

Indicators of success:

- Students sing song using correct posture, correct rhythms, and accurate pitches.
- Students perform on non-pitched percussion instruments using accurate technique and rhythm.

Interdisciplinary extensions:

Art: Have students locate artwork (paintings, sculpture, woodwork, glasswork, etc.) which contain designs where patterns have been inverted (turned upside-down, around, inside out) from original design. Students may also find this technique present in music and literature.

Mathematics: Have students relate the principle of upside-down to improper fractions. Ask them to convert a series of proper fractions to improper fractions or improper

fractions to proper fractions, e.g., 14/3 = 4 -2/3. Students may also discover relationships between reciprocals, e.g., 14/3 is the reciprocal to 3/14.

Lesson plan for "Turn the Beat Around" provided Dr. Marvelene C. Moore, Professor of Music Education, University of Tennessee. Dr. Moore is featured in an article discussing the National Symposium on Multicultural Music, co-sponsored by MENC, in the Tennessee edition of Southern Living magazine for August, 2002.

Lesson Plans & Music

Lesson 4: "Mmangwane"

National Standards:

1-Singing, alone and with others, a varied repertoire of music; **5**-Reading and notating music;
6-Listening to, analyzing, and describing music; **8**-Understanding relationships between music, the other arts, and disciplines outside the arts; **9**-Understanding music in relation to history and culture.

Objectives:

- Students will sing a song from a different ethnic culture.
- Students will perform appropriate dances that accompany the song.
- Students will perform song using correct posture, correct rhythms, and accurate pitches.

Materials:

Student copies of "Mmangwane" (optional)
2003 WLC® Rehearsal CD and/or piano accompaniment
Copy of body percussion and dance instructions

Prior knowledge and experience:

- Students have experience with moving to music.
- Students have experience learning songs by rote.

Procedures:

1. Teach students to sing "Mmangwane" by rote. (Since it is a folk song typically passed on by rote, it is appropriate to teach it in this way. However, copies of the music could be distributed to the students if preferable.) Choose which voice parts to teach depending on age and vocal development of students. Model first phrase for students and have them echo. Explain that the phrase repeats, and model the phrase with the second ending. Teach the remainder of the song in the same manner, modeling and echoing.
2. Lead students in a discussion of the traditional South African choral sound. Use the following description as needed:

South Africans were greatly influenced by the hymn singing of the European and American missionaries. Therefore, their vocal music is mainly choral, reflecting the hymn singing of the missionaries. However, the African choral sound is distinguished by its robust vocal production, use of chest tones, strong accents and emphasis on the bass line.

Note to teachers: Do not use light head tones when teaching the music of South Africa, but be cautious that young singers do not damage their voices by attempting to sing too loudly, or in a difficult range. Recorded examples by the SDASA Chorale of Soweta and Ladysmith Black Mambazo can be found in the Scott Foresman/Silver Burdett Textbook publication "Making Music", and provide excellent examples of the South African choral sound.

3. Have students sing the song in the South African style with a full sound. (Choral style for middle/high school students.)
4. Explain to students that "Mmangwane" is a wedding song of the Sotho (soo-too) Tribe in South Africa, and lead them in a discussion of the translation. Have them suggest other songs that pertain to wedding ceremonies, and comment on why they think the blanket mentioned in "Mmangwane" has significance.
5. When students are comfortable with singing the song, have them learn the body percussion movements to the rhythm of the song as preparation for the dance.
6. Have students practice singing the song and performing the body percussion movements at the same time until they are comfortable. Teach them the steps to the dance, and practice the dance and body percussion together without singing.
7. After students are able to perform the movements, add the singing, and have students perform the dance while singing a capella, or with the 2003 WLC Rehearsal CD.

An additional activity might include having students listen to songs performed by other South African artists, such as Ladysmith Black Mambazo, and discussing the characteristics of South African singing in more detail, noting the similarities and differences between the recording and their own performance. ("Beautiful Rain", recorded by Ladysmith Black Mambazo, is a good example.)

Older students may wish to select a familiar song and harmonize in the South African style. Ask students to compare the South African choral style with the harmony styles of contemporary pop groups such as Boyz To Men.

Indicators of success:

- Students sing song using correct posture, correct rhythms, and accurate pitches.
- Students perform the song with the accompanying dance.
- Students exhibit understanding of the South African culture.

Interdisciplinary extensions:

Culture: Have students research the life and customs of the Sotho (soo-too) tribe, particularly the significance within the culture of colorful blankets, beads and interior decoration in the home. Help them understand the importance of elders and women in the community. Provide opportunities for working cooperatively by encouraging group projects on either making colorful blankets (elementary/middle grades) or researching and analyzing the significance and function of blankets in other ethnic cultures (high school).

Geography: Have students locate South Africa on a world map and identify the type of terrain found in the country. Based on their investigation, have them make educated guesses on where the Sotho people live and what type of clothing is necessary for their survival.

Language Arts: Have students engage in community outreach projects by reading to students in preschool centers about people and places in other parts of the world. An example of an appropriate book would be "A South African Night" by Rachel Isadora, Greenwillow Books, New York.

Physical Education: Students may relate locomotor movements that they perform in P.E. which are organized rhythmically in groupings of four, to the meter of Mmangwane, which is also performed in four, e.g., walking (4 quarter notes), running (8 eighth notes), skipping (4 sets of dotted eighth notes with a sixteenth note). Students may also relate jump rope games with 2 to 4 jumpers in the center to the vocal parts of Mmangwane that produce harmony (two, three, and four part harmony). Students may also enjoy performing the dance that correlates to Mmangwane as part of a movement/dance unit in P.E.

Translation and Pronunciation Guide for "Mmangwane"

Mmangwane Nthekele Se ranta bola Koboya letsa tsi

On my wedding day, Aunt Mmangwane will give me a colorful blanket. The blanket will shine bright as the sun.

Mmangwane...mong-gwah-knee
Nthekele...in-theck-ah-leh
Se...sah
ranta...ron-tah
bola...bow-lah
Koboya...ko-bo-yah
letsa...lee-tsha
tsi...tsee

Lesson plan for "Mmangwane" provided Dr. Marvelene C. Moore, Professor of Music Education, University of Tennessee. Dr. Moore is featured in an article discussing the National Symposium on Multicultural Music, co-sponsored by MENC, in the Tennessee edition of Southern Living magazine for August, 2002.

Lesson Plans & Music

Lesson 5: "Where Do the Stars Go?"

National Standards:

1-Singing, alone and with others, a varied repertoire of music; 5-Reading and notating music;
6-Listening to, analyzing, and describing music; 8-Understanding relationships between music, the other arts, and disciplines outside the arts.

Objectives:

- Students will perform song using correct posture, correct rhythms, and accurate pitches.
- Students will discuss musical terms.

Materials:

Student copies of "Where Do the Stars Go?"
2003 WLC® Rehearsal CD and/or piano accompaniment

Prior knowledge and experience:

- Student copies of the music should have every measure numbered.
- Students are familiar with music notation, including dynamic markings.
- Students are familiar with solfege.

Procedures:

1. Teacher asks students if stars are normally seen during the day or night. Are they ever seen during the day? Where do they go during the day? Encourage class discussion of creative answers to this question.
2. Teacher and students read text of "Where Do the Stars Go?" aloud.
3. Bring students attention to musical markings such as the tempo, as well as the difference between unison and divisi. What does "Flowing with expression" mean? Will the words be sung long or short?
   Will they be connected or separated? (Use correct musical terms such as legato, staccato, etc. as appropriate.)
4. Have students speak the words in rhythm.
5. Have students sing the first phrase of Part 1 using solfege, number, or a neutral syllable, continuing at least through m. 16 without accompaniment. Continue through entire song.

6. Have students sing the first phrase of Part 2 using solfège, number, or a neutral syllable, and continue at least through m. 16 without accompaniment. Continue through entire song.
7. Teacher and students should discuss what musical things are happening in m. 17 in terms of dynamics, accidentals, etc. Discuss the role of accidentals in music if appropriate. In instances of chromaticism, students should sing with a minimum of assistance from the teacher.
8. Teacher models crescendos and decrescendos. Students echo. Students should circle dynamic markings in their music.
9. Have students alternate rehearsing Parts 1 and 2. Teacher should add accompaniment (piano or 2003 WLC Rehearsal CD) when the melody and harmony are solid.
10. Divide students into two groups, assigning Group A to Part 1 and Group B to Part 2. Perform entire song using words, accurate dynamics, and with accompaniment. Teacher may use 2003 WLC Rehearsal CD in place of piano accompaniment if students need additional teacher support in singing.

Indicators of success:

- Students sing song using correct posture, correct rhythms, and accurate pitches.
- Students use correct terms when discussing tempo, dynamics, and phrasing.

Interdisciplinary extensions:

Science: Have students discuss how a traveler might have found their way long ago by using the stars to guide them. Consider working with the students' science teacher to provide maps of the solar system, charts of the stars and constellations, and to learn more about how stars were used for guidance. A trip to the planetarium might be a nice addition. Students may also want to explore the concept at home by standing at a point in their yard (if large enough) or neighborhood on a clear night, selecting a destination point, and looking for stars that could potentially direct them there.

Older students may enjoy learning about "triangulation", the process by which distances between two objects (such as a star and a point on the ground) are calculated through geometry and trigonometry, and how it was used to map large areas.

Literature: Have students name other songs, poems, or writings that have ÒstarsÓ as their theme. Ask students to write their own poems, either about stars, or another element in nature about which they have questions.

Lesson plan for "Where Do the Stars Go?" provided by Patrick Ware, Elementary Music Specialist, Hunters Woods Elementary School for the Arts and Sciences, Reston, VA.

About the composer and lyricist:

Amanda Walter wrote the text of "Where Do the Stars Go?" when she was in sixth grade. While a student of the composer, MENC member Sherri Porterfield, then 15-year-old Amanda was inspired by Miss Porterfield's love for music and for her students, and gave her teacher the poem she wrote as a young child. Amanda, who enjoys writing about things she experiences and dreams about, is now in her final year of college and is working toward her goal of being a professional writer.

—excerpted from "Where Do the Stars Go?" © 1998 Heritage Music Press, and from information provided by the composer.

Lesson Plans & Music

Lesson 6: "M.T.'s Sage Advice"

National Standards:

1-Singing, alone and with others, a varied repertoire of music; 5-Reading and notating music;
8-Understanding relationships between music, the other arts, and disciplines outside the arts;
9-Understanding music in relation to history and culture.

Objectives:

- Students will perform song using correct posture, rhythms, singing voice, and accurate pitches.
- Students will learn about the life, times, wit and literary accomplishments of Mark Twain.

Materials:

Student copies of "M.T.'s Sage Advice"
2003 WLC® Rehearsal CD and/or piano accompaniment
" About Mark Twain (1835-1910)...", provided with lesson plan

Prior knowledge and experiences:

- Students have used solfege in class and choir.
- Students understand and can use staff letter names.
- Students can verbalize and clap rhythms.
- Students have sung in two parts.

Procedures:

1. Lead students in a short discussion of Mark Twain and explore his life, times and accomplishments. Use the information provided in "About Mark Twain..." for the discussion.
2. Teach the rhythm by clapping even 8ths (no tie), counting "1, and, 2, and, etc.". Count the rests with no clap (bars 5 and 6). Add the tie by clapping as above with no clap on the tied note on count 3 (bar 5). Use syllables "quart, quart, quart, two eighths, two eighths, rest, half rest" (bars 27 and 28, Part 1). Using the above

examples, find ways to verbalize and clap other rhythms in the song in Parts 1 and 2.

3. Teach portions of the melody using solfege ("F" = la). For example, bar 5 = "la, la, la, do__, la, la, sol, sol, la, rest, half rest". Have students find other phrases that have the same "la, la, la, do" melody, and discuss the different endings to these phrases. Learn other sections of the song by using staff letter names (bars 27 and 33 - C C C CC B-flat C). Students may use the hand staff, music in their hands or read on the board from a transparency.
4. Have students count the number of different key signatures in the piece, using the above solfege syllables as they relate to the new keys (f# minor in bar 56, g minor in bar 68).
5. Add the words to the portions of the melody that were learned by solfege and by staff letter names. Continue to learn the entire song and discuss the meanings of the text.
6. Direct studentsÕ attention to bar 27, where a second voice part is added. Review with students how to follow two staves of music connected together by a bracket.
7. When the major part of the song is learned, take time to discuss the style and presentation. Explain to students that the song can be sung in a "Hip" rock style, with accented and clipped notes emphasizing the syncopations. Specifically address the "nonsense" syllables in bar 44 and their phonetic pronunciation.
8. Ask students to discuss the meanings of the spoken solos in the music, highlighting the humor and wit of Mark Twain. As a class, practice the delivery and vocal inflections of each spoken solo.
9. Divide the class into two groups, assigning them Part 1 or Part 2, and assign students to the solos. Have students perform the entire song with the spoken solos with piano accompaniment or the 2003 WLC Rehearsal CD.

Consider performing the song for your Principal and other teachers in your building, and program it on one of your concerts before the WLC concert in March. Be sure to purchase copies of the music for each student, or obtain performance rights from Heritage Music Press.

Indicators of success:

- Students successfully perform this song in concert using correct posture, rhythms, singing voice, and accurate pitches.
- Students can relate major points of information about Mark Twain and his times.
- Students can understand and use famous quotes from Mark Twain.

Interdisciplinary extension:

American literature: Have students learn more about Mark Twain, his writings, and the era in which he lived. Use the DVD "Mark Twain" by Ken Burns (PBS Video) B8608 as an additional resource. The quotes and photographs section of the DVD can be used for a discussion of historical and literary items.

Older students may wish to research the original sources of the quotes in the song. A unit on Mark Twain could be coordinated with the students' English or classroom teacher, and might include reading student versions of his books.

Lesson plan for "M.T.'s Sage Advice" provided by Judy Fredericksen, Polton Elementary, Aurora, CO.

About Mark Twain (1835-1910)...

Mark Twain was the pen name of Samuel Langhorne Clemens. The original "Mark Twain" is said to have been a Mississippi river pilot named Isaiah Sellers, who wrote articles for a New Orleans newspaper, signing them "Mark Twain," (the pilot's call indicating that the water was two fathoms deep).

Twain was born in Florida, Missouri, but a few years later the family moved to settle in Hannibal, Missouri, a port on the Mississippi River.

His career encompassed such varied occupations as printer, Mississippi river boat pilot, journalist, travel writer, and publisher. He was even awarded honorary degrees from Yale University, the University of Missouri, and Oxford University. Mark Twain traveled, worked, and lived in cities all over the United States and even in Europe, but his later years and last days were spent in Redding, Connecticut.

He was chiefly known as a humorist, and at the height of his fame, Twain's reputation as a wit in conversation was as well-known as his works. He was hot-tempered, yet sentimental—and his writings at times were pessimistic and cynical. His nostalgia for the past helped produce some of his best books. Twain's writings are considered among the cornerstones of American literature.

A few of Mark Twain's works you might wish to explore are:

"Huckleberry Finn"
"Tom Sawyer"
"Life on the Mississippi"
"The Prince and the Pauper"
"A Connecticut Yankee at King Arthur's Court"
"The Celebrated Jumping Frog of Calaveras County"

—from "M.T.'s Sage Advice" © 1997 Heritage Music Press

Lesson Plans & Music

Lesson 7: "The Picnic of the World"

National Standards:

1-Singing, alone and with others, a varied repertoire of music; 2-Performing on instruments, alone
and with others, a varied repertoire of music; 6-Listening to, analyzing, and describing music;
8-Understanding relationships between music, the other arts, and disciplines outside the arts.

Objectives:

- Students will demonstrate understanding of musical form (introduction, verse, refrain, coda) by moving appropriately, playing percussion instruments, and arranging shapes to designate musical sections.
- Students will perform song using correct posture, correct rhythms, and accurate pitches.

Materials:

Student copies of "The Picnic of the World"
2003 WLC® Rehearsal CD and/or piano accompaniment
Foam or paper shapes for each student
Small percussion instruments

Prior knowledge and experience:

- Students have experience with moving to music.
- Students are familiar with using musical terms to describe music.
- Students are familiar with using non-pitched rhythm instruments and playing on the beat.

Procedures:

1. Sing the opening 4 phrases of the song for the students. Ask them to predict what they think the remainder of the song will be like. (Possible answers: It may mention picnic foods; It may list countries; It may speak of peace and war.)
2. Have students listen to entire song (2003 WLC Rehearsal CD or performed by teacher) to check which of their predictions were accurate. Ask them to listen

again and try to determine how many different sections are in the song. Have them raise their hands when they think they hear musical changes.

3. Ask students if they noticed any repeated sections in which the words were the same each time. (Refrain: "All sitting on the same big blanket...the picnic of the world.") Briefly explain "refrain", and ask students to listen to the entire song, singing only during the refrain. Have them create actions that depict the words of the song and sing this section of the song using the actions.
4. Play the opening two measures (Introduction) and have students sing the next 4 measures. Help students develop simple motions to "accompany" the Verse (list of nations). For example: Face right and step in place for phrase 1; face right again and step in place for phrase 2; continue for phrases 3 and 4 so that students are facing "front" again at the end of phrase 4.
5. Help students determine how the song ends. Does it end with singing or with instrumental accompaniment? Explain that this section is called a "Coda." Help them develop motions for the coda.
6. Perform the entire song with motions. Help students participate in singing the names of the countries by listing the countries in order on an overhead transparency, large poster, or on the board.
7. Ask students to be seated. Add selected percussion instruments to accompany each section of the song (e.g., no instruments for Introduction, woodblocks for Verse, sandblocks for Refrain, triangles for Coda). Students may play their instruments on the beat.
8. Give students foam shapes or paper shapes and ask them to arrange the shapes to describe the form of the song. (Another variation might be for the teacher to have large shapes to put onto a magnetic board or felt board and ask the class to decide as a group on the shapes needed to represent introduction, verse, refrain, and coda.)

Additional music activities could include listening to the entire "Can-Can" segment by Jacques Offenbach (from his opera "Orpheus in the Underworld") and comparing its form to the form of this song, and "going behind the scenes" to learn why Offenbach composed this piece.

Indicators of success:

- Students use correct terms to identify musical form, and demonstrate understanding by moving appropriately and arranging shapes to describe the sections.
- Students sing song using correct posture, correct rhythms, and accurate pitches.
- Students perform on non-pitched percussion instruments using accurate technique and rhythm.

Interdisciplinary extensions:

Language Arts: Help students develop an understanding of metaphor. Share the example of "The Picnic of the World" and all the things common to a picnic shared by people of

the world. Invite students to work in pairs or small groups. Choose a topic of interest and develop a metaphor to create a poem or new words for a song.

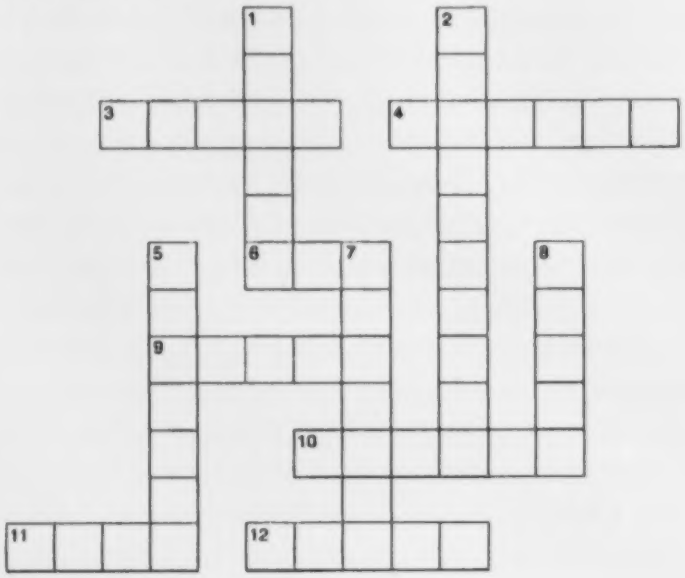
Geography: Students may enjoy using large maps of each continent and pointing to the appropriate country as the song is sung. Encourage students to locate the 79 countries listed in this song, and determine what countries are not listed. Invite them to write another verse to the song, using the "unlisted" countries.

Assign a pair of students to a set of countries grouped together in one phrase (e.g., Holland, Poland, Iceland, and Thailand are listed in the first phrase of the song). Have them gather information about the economy, climate, terrain, and culture of those countries.

Lesson plan for "The Picnic of the World" provided by Janet Montgomery, Ph.D., Associate Professor of Music Education, University of Colorado at Boulder.

2003 World's Largest Concert®

Fun Page



Across

3. Mark _____ was very witty.
4. The blanket will shine _____ as the sun.
6. From _____ to shining sea.
9. We are all _____ on the inside.
10. The _____ of the world.
11. Turn the _____ around.
12. Where do the _____ go?

Down

1. One moon _____ in the night.
2. Love to hear _____.
5. All the nations sitting on a _____.
7. _____, the Beautiful.
8. Connect with _____!

U	B	R	X	T	L	X	E	G	Y	P	L	C	C	D
I	N	S	T	R	U	M	E	N	T	A	A	O	A	X
H	B	Z	M	E	C	O	O	U	N	T	T	N	X	B
W	H	A	C	H	G	M	M	W	G	R	I	N	C	R
R	T	N	O	R	R	X	H	T	X	I	P	E	G	J
H	A	R	A	A	E	C	M	D	L	O	A	C	J	T
D	U	P	H	Y	O	C	O	A	B	T	C	T	F	E
S	H	Q	R	W	D	R	N	N	X	I	T	B	R	M
Y	W	O	R	L	D	O	C	E	C	C	R	S	C	P
E	G	A	U	G	N	A	L	H	I	E	M	R	I	O
D	K	Q	W	Y	S	H	L	E	E	C	R	N	S	Y
C	I	N	C	I	P	T	I	E	M	S	S	T	U	W
L	I	X	U	Q	F	C	A	X	L	V	T	O	M	X
S	I	N	G	E	R	S	L	R	V	N	G	R	H	B
Z	U	B	S	M	C	C	H	Y	S	L	B	K	A	S

CAPITAL
CHORUS
CONCERT
CONNECT
DANCE
GEOGRAPHY
HARMONY
INSTRUMENT
LANGUAGE
MATH
MELODY
MUSIC
ORCHESTRA
PATRIOTIC
PICNIC
SCIENCE
SINGERS
STARS
TEMPO
WORLD

These puzzles were created at www.puzzlemaker.com by Network Solution Developers, Inc.

"Connect With Music!"

2003 MIOSM®
Coloring Page

Connect Music

MENC: The National Association for Music Education

Coloring Page Illustrations by Steve Townsley, lancelot75@juno.com.

2003 MIOSM®
Coloring Page

Connect Music

MENC: The National Association for Music Education

BEST COPY AVAILABLE

Coloring Page Illustrations by Steve Townsley, lancelot75@juno.com.

2003 MIOSM®
Coloring Page

Connect Music

MENC: The National Association for Music Education

Coloring Page Illustrations by Steve Townsley, lancelot75@juno.com.

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

NOTICE

Reproduction Basis

[X] This document is covered by a signed "Reproduction Release (Blanket)" form (on file within the ERIC system), encompassing all or classes of documents from its source organization and, therefore, does not require a "Specific Document" Release form.

[ ] This document is Federally-funded, or carries its own permission to reproduce, or is otherwise in the public domain and, therefore, may be reproduced by ERIC without a signed Reproduction Release form (either "Specific Document" or "Blanket").